

be traced to the *Song of Songs*, constructed the female body as an enclosed space—a vessel, a walled garden—similar to the convent. The remainder of the book is organized around architectural aspects of the convent that defined this space—threshold, parlor, cell—and guides the reader from the convent walls into its deepest recesses. This architectural motif is perhaps the most innovative aspect of the book and mirrors the author's emphasis on the permeability of the convent walls and on the ways that conventual space was defined and redefined by the constant crossing and recrossing of physical and symbolic boundaries.

Woshinsky uses the term *conventual space* to refer to the convent as “both a real and symbolic enclosure” (p. 1). However, this broad definition, which includes allegorical representations of a variety of enclosed spaces and spaces of retreat similar to the convent (the hermitage, the salon), sometimes obscures the author's argument, especially in the early chapters. Woshinsky wants to argue that all forms of female retreat in seventeenth-century literary texts, religious or not, were conventual spaces. Was there no way of imagining alternative forms of female community in this period without referencing the convent? Perhaps not, but the answer is not self-evident. Also, Woshinsky states that she has chosen not to focus on the realities of early modern convent life or the writings of nuns themselves. This omission seems curious, especially in an age when nuns' writings were extremely influential both inside and outside the convent. If “conventual space is a locus for reflecting on and questioning the social order from a position marginal to that order” (p. 300), it was also a spiritual space, and the omission of voices of those who experienced it as such provides us with a somewhat lopsided understanding of the diverse meanings of *conventual space*.

Overall, Woshinsky's close analysis of literary texts provides us with a rich picture of the symbolic place of the convent in the cultural imagination of early-modern France. Although previous studies have shown that the convent came to represent the despotism of the Old Regime in the century prior to the French Revolution, Woshinsky's more expansive treatment provides us with a more nuanced and complex picture of what she calls a “convent culture” (p. 302) and the ways that ideas about women's enclosure expressed and were shaped by the changing social and political landscape of the era.

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*Le fatiche di Benedetto XIV: Origine ed evoluzione dei trattati di Prospero Lambertini (1675–1758)*. Edited by Maria Teresa Fattori. [Temi e testi, 97.] (Rome: Edizioni di Storia e Letteratura. 2011. Pp. lxvi, 382. €58,00 paperback. ISBN 978-88-6372-357-1.)

In this compilation edited by Maria Teresa Fattori, a lengthy introduction (pp. xiii–liv) and a chronology (pp. lv–lxvi) of the life and works of Prospero Lambertini (1675–1758), the archbishop of Bologna who became Benedict XIV, precede a discussion of three treatises authored by him: *De Servorum Dei beatificatione*

*et Beatorum canonizatione* (by Riccardo Saccenti); *De Synodo Dioecessana* (by Fattori), and *De Sacrificio Missae* (by Tiziano Anzuini). The origins and evolution of these treatises are analyzed, including their function and target audience (pp. 1–118), the scientific research performed (pp. 119–213), and the tools and sources utilized (pp. 215–328). The volume concludes with an overview of the archival sources employed (pp. 329–33); an extensive bibliography (pp. 335–65); and indices of personal names, publishers, printers, and typographers (pp. 367–82).

The starting point of the contributions in this volume is the personal archive of Lambertini, with archivist Giuseppe Garampi playing a significant role in the recovery of material from the Vatican. This resource, consisting of manuscripts, research material for his written works, and correspondence, is partially preserved in the Biblioteca Universitaria di Bologna, the Biblioteca antica del Seminario in the Diocese of Padua, the Vatican Archives, and the Vatican Library.

The reader should note that this is not a new edition of the treatises in question. The studies here show that these treatises were an instrument of Lambertini's cultural policy, in direct line with the reforms that were implemented through the Roman Curia. They explained the organization of the Catholic Church and were written to support and clarify administrative decisions. Each treatise stands on its own as a kind of translation of logical reasoning and the authority that constitutes the foundation of the Catholic tradition and laws. The translation of the works into Latin (which had formerly appeared in Italian), the linguistic revision, the type of additions, as well as a simplification of the synopsis, show the pedagogical intention of Lambertini's cultural fervor, which was increasingly adapted to the times and the particular target audience.

The first audience of the treatise *Sacrosanto Sacrificio della Messa*, issued during the first months of 1740 while the author attended the papal conclave, was the clergy and the faithful of the Archdiocese of Bologna. After Lambertini was elected as pope, the treatise was issued in new editions (1740, 1742, Latin ed. 1745) and distributed with the aim of reaching a broader audience. The typical Bolognese cases were adjusted.

The first versions of *De Servorum Dei* (issued between 1734 and 1738) were concerned purely with canonical judicial matters. The treatise was changed in the Padua edition (1743), and the Jesuit Emmanuel de Azevedo presented the Roman edition (1747–51) as a fruitful, multidisciplinary approach toward the *santità canonizzata* that was intended for the bishops of the Catholic Church, the professors of the Roman universities, and the “*ultra montes*.” However, *De Servorum Dei* was studied by members of the Curia, as it provided guidance on fulfilling their liturgical and other roles as well as regulating their own practices. Eventually, it aspired to work toward the solidarity and the integrity of the doctrine and authority of the Roman pontiffs.

The roots of *De Synodo* can be traced to Lambertini's work as a canon lawyer: the changing of the “corpus” of the Tridentine decrees in which the goal of the con-

ciliar magisterium was to correspond with previous canon law and the *Extravagantes* of the new papal law.

The *SS.D.N. Benedicti XIV Opera in duodecim tomos distribuita* and the latest edition of *De Synodo*, released in 1755, are reference points for the activities of the congregations and the education of future papal officials as well as the reading public. There was also a direct link between the creation of academic institutions for the study of liturgy and the studies of Benedict XIV on liturgical renewal. Lambertini saw the liturgy not only as a set of rites but also as the very heart of the life of the Church.

Overall, this is a superlative collection that shows that treatises and their different versions are an emanation of constant changes in the life of a pope as head of an adaptive institution.

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## LATE MODERN EUROPEAN

*Il Sillabo di Pio IX*. Edited by Luca Sandoni with an Introduction by Daniele Menozzi. (Bologna: CLUEB [Cooperativa Libreria Universitaria Editrice Bologna]; Rome: Casa Editrice Università La Sapienza. 2012. Pp. 192. €16,00 paperback. ISBN 978-88-491-3648-7.)

In contemplating the volume *The Syllabus of Errors of Pius IX*, a reader may wonder what more might be said about the famous—some said infamous—document inspired by the Spanish philosopher Juan Donoso Cortes and issued in 1864 by Pope Pius IX (r. 1846–78) during the course of the Counter-*Risorgimento*. As all this is well known, why, then, another study of the Syllabus? Historian Daniele Menozzi's informative and interesting introduction (pp. 7–22) provides the answer. Within these pages Menozzi notes that although most political issues involved in the Roman Question have been resolved, the ideological struggle not only between church and state but also within the Church continues to the present, with frequent recourse to the Syllabus by both the champions and critics of modernization.

The introduction traces the use of the Syllabus by traditionalists to combat liberal tendencies within the Church and a means of resisting its *aggiornamento*. The title of the volume fails to reveal that this is also a study of the conservative reliance on the Syllabus to combat the transformation of Catholicism over the decades. The subtitle of the introduction—"The Return of the Syllabus"—is also somewhat misleading, as it suggests that recourse to the Syllabus was sporadic rather than more or less continuous. In fact, Menozzi traces the influence and impact of the Syllabus from the nineteenth to the twentieth century, focusing on its influence on the decree *Lamentabili* of 1907, the encyclical *Pascendi* likewise issued in 1907 by Pius X (r. 1903–14), and the encyclical *Humani generis* of 1950 released by Pius XII (r. 1939–58). Also discussed is its use in the Second Vatican